

PLAYS AND ACTS AT THE THEATERS THIS WEEK

The Weekly Calendar

ACADEMY OF MUSIC.
Friday and Saturday, with Saturday matinee—Frances Starr in "Marie-Odile."

LYRIC THEATER.
All the week, with daily matinees—Popular vaudeville, with change of bill on Thursday.

FRANCES STARR AT ACADEMY

THIS WEEK IN "MARIE-ODILE"
Frances Starr will be the attraction at the Academy of Music next Friday and Saturday, with Saturday matinee, in "Marie-Odile," the new Edward Knoblauch play in which she scored such a notable success at the Belasco Theater, New York. As the young novice whose life has been untouched by any knowledge of the world beyond the convent walls, Miss Starr is reported to offer a really remarkable piece of characterization.

Since again David Belasco has caused this Starr to be acclaimed for her part in a play which has made a most profound impression, but which is totally unlike anything she has previously ventured to essay. Instead of demanding a display of emotionism as was the case in "The Eastest Way," "The Case of Becky," and "The Secret," previous Belasco successes in which she appeared to conspicuous advantage, "Marie-Odile" presents Miss Starr in an entirely new light. It marks a return to the type of role which first brought her fame and success in "The Rose of the Rancho." She will portray a young girl full of charm and innocence, a character possessing a strong spiritual appeal.

"Marie-Odile" is in three acts, and the action takes place in a remote and sheltered convent in France at the time of the Franco-Prussian War of 1870. The central character is a novice in this convent, which is on the direct line of march of the Prussians. She is a founding, mothered by the stern and scolded by the mother superior, a woman of ascetic temper and unyielding faith.

Marie-Odile is innocent of the world. She has never seen a man other than an old priest and the half-witted convent gardener, and she knows nothing of love or birth or human understanding. She is, however, a sweet, happy, motherly little creature, adoring her mother and performing her duties about the convent. She has been led by the mother superior to have her pet pigeon killed as a test of her obedience, and in a fit of rebellion, she hides when an alarm is sounded that the soldiers are coming.

The time flows after a fruitless search for Marie-Odile. When she finally comes from the tower where she has been hiding, there stands a soldier in armor, a dust-stained, vigorous young corporal with drawn sword. And the simple young girl, believing him to be St. Michael, whose picture hangs on the convent wall, falls on her knees in adoration. Then follows the sort of a comedy one might expect when a military body invades a convent. But amidst it all, Marie-Odile moves lightly and gracefully, and sweetly, not knowing all it means, neither comprehending nor understanding the vile jests played at her. But the young corporal is not like the others, and he becomes her companion.

His love for little Marie-Odile is touched by the purity of her own. He is left behind to follow a little later. He sits and dreams of the girl he would mean to win her, but that his better nature gains the ascendancy and he wants to leave her. But the child's very innocence makes this impossible. She loves him, too, and loves more. And so when she kisses her first on the forehead and then on the lips, Marie-Odile thrills with a white heat of joy and spiritual ecstasy. From this point on it becomes difficult to tell the story, because it gives no idea of the fact, restraint and beauty with which Mr. Knoblauch has invested the poetic little tale.

David Belasco has surrounded Miss Starr with a splendid cast, which includes Jerome Patrick, Marie Wainwright, Harriet Otis, Dellenbaugh, Harry H. Hilday, Carl Sauerbann, Edward Donnelly and others.

ALL SORTS OF VAUDEVILLE.
Promised for LYRIC THEATER.
Minstrelsy, comedy, music, girls, pantomimes, trained animals, jugglers and Bobby Walthour and the six-day bicycle ride of a sporting-page fame, are among the attractions that make up the Lyric's offerings for this week, some variety.

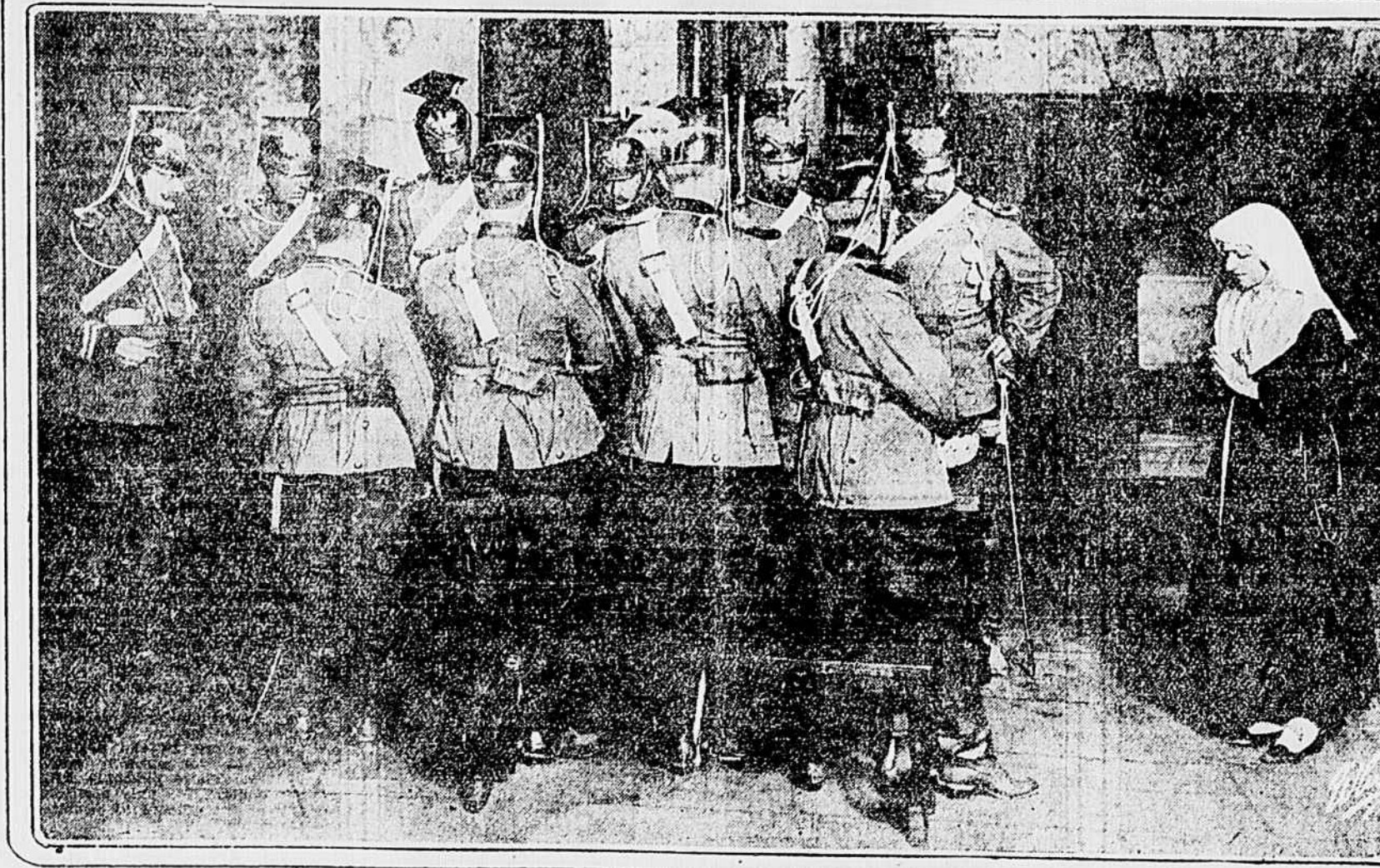
The Howard and Fields Minstrels with old feet (off) on the bill, the first half of the week. The assistance of the entertainment given by the men in blackface is a typical minstrel offering, entitled "The Dining Car Minstrel," with the assistance of Howard impersonating a stranded psychological troubadour, Johnny Fields playing the part of the porter, and George Hinkel as a passenger. The scene is the dining car of the Twentieth Century Limited. Promise of abundant laughter is made for this feature.

A real novelty is Kajiyama, the Japanese "Chirographic Wizard," who exhibits an amazing faculty of writing with both hands at once. The Jap, who was ten months ago a student in the College of Mechanical Engineering, Washington, D. C., developed his remarkable power in that institution and was not averse to turning it to his financial advantage when the vaudeville impresarios discovered him there. His act is the only one of the kind before the public.

The Develde Troupe of Pantomimes, two women, a man and a pack of acting dogs, will supply fifteen minutes of silent fun, with comedy pantomime. Medlin, Watson and Townes, three all-around vaudevillians, have a comedy and singing act said to be notable for its originality. Georgette and Capitola, two girls will offer a singing act, with a little feminine chat.

The range of novelty is equally wide in the show announced for the latter half of the week, which will bring Bobby Walthour and company as headliners. The widely known six-day bicycle rider is giving a spectacular exhibition in vaudeville. The big feature of his act is a spectacular race against a horse. The horse runs on a treadmill and the bicyclist on a home runner. Speedometer dials attached to each expose time and distance to the audience during the progress of the race. Walthour has ridden in more than forty six-day races, three of which were run within five weeks, an endurance test no other long-distance rider has attempted on a bicycle. On the same bill with the sporting star are the Four Readings, who are billed as "sensational jugglers of human beings." The act is on the order of that given by the Four Brads, recently seen here. Combination casting and horizontal-bar feats, some of the figures exceedingly difficult of execution as well as perilous, make the act an unusual one.

Cellie and Dupont, two singing and dancing girls, have a "sister act," a real variety turn, the principal elements of which are singing, dancing and sprightly patter. The Capital City Trio will contribute



Frances Starr and Prussian Chlans, in "Marie-Odile," Academy, Friday and Saturday.

a rollicking song and talkfest, constructed for laughing purposes and to tickle the ear. The three men have a collection of jolly songs.

"Barnum Was Rich" is the title of a short-order comedy in which Helen Page and her company will be seen. The farcical piece is presented by three broad and performing her duties about New war pictures, a pictorial review of the news events of the past week and other screen features will supplement the variety bills, as usual.

GEOGRAPHY CONFUSED

What "Pacific" and "Southern" Mean in Sending "Daddy Long Legs" Companies on Road.

Geography gets rather mixed up sometimes in the assignment of theatrical companies. At the beginning of the past season three companies of "Daddy Long Legs," the remarkably successful play by Jean Webster, went on tour. Henry Miller and Ruth Chatterton headed the Eastern company, and Mr. Miller chose Renee Kelly to head the Pacific Coast company and Frances Carson to head the Southern company, in addition to selecting the other players, of course, and directing the rehearsals of all the companies. The really wonderful success of "Daddy Long Legs" is now stage history. All three companies have met with the warmest public approval and have prospered. Here is where the "geography" phase of the story comes in. The end of the current month finds the Eastern company where it belongs, for Mr. Miller and Miss Chatterton are at the Holts Street Theater in Boston, but the Pacific Coast company is appearing in Canada and the Southern company in Northern Iowa.

STRIKE THE MEDIUM

Successful Author Says Playwright Must Aim Between Two-Dollar and 25-Cent Men.

"What the playwright has to do," says Roi Cooper Megrue, author of a number of successful plays, "is to pull the two-dollar seat man a bit below the artists' level upon which he thinks he is perching, and at the same time to elevate the 25-cent seat man a little above his present conceptions of drama."

"Now, to strike this medium your playwright must at all times be entertaining. It is the theatre's province to entertain. I know there are people who insist that the stage should instruct its audience. Such plays, perhaps, have their place in some theatres, although most of them, in my opinion, are best examined, not behind the footlights, but beside the library lamp. But the big theaters which appeal, not to a minority section of the public, but to all sections of it, must first of all be entertaining. The theater is for all the people, not for any especially enlightened few."

GEORGE ARLISS BOOKED IN NEW PLAY, "PAGANINI"

George Arliss has been booked for an early appearance in Richmond in "Paganini," under the management of Klaw & Erlanger and George C. Tyler. The new play is by Edward Knoblauch, who wrote "Marie-Odile," "Kismet," and, in association with Arnold Bennett, "Millstones." It is based on an incident in the career of the great violinist and is in three acts, with the scene laid in London, Dover and Calais. Paganini was born in 1782, and at the stage of his career of which the dramatist treats, when he visited London, he had passed his first year. Mr. Arliss has met with high praise in "Paganini" on tour. His leading woman is Margery Maude, the daughter of Cyril Maude.

Dramatic Mirror's Annual.
The thirty-eighth annual of the New York Dramatic Mirror is one of the most attractive numbers issued by that publication. The contents are interesting to player and playgoer alike, and typographically the issue is up to the best of the art.

The Dramatic Mirror is the acknowledged advocate of the profession of the country, and, first of all, for the uplift of the drama. It has the largest circulation of any theatrical publication in the United States. It is also the post-office of the profession.

THIRD CONCERT PHILHARMONIC ORCHESTRA

W. Henry Baker, Director.
City Auditorium, Thursday, Feb. 24.
Tickets on Sale at Door.



The Dining Car Minstrels, Lyric.

LITTLE THEATER OPENED IN NORTH CAROLINA TOWN

Winston-Salem Inaugurates Project Under Direction of Professor of English in Salem College.

Backed by money and brains, a Little Theater has been opened in Winston-Salem this week—the first in North Carolina, and probably the first in the South—in line with those in Northern and Western cities, which have made such a distinct impression in dramatic art in the last few years. Directed and presented by local amateurs, groups of one-act masterpieces are being given during three nights of alternate weeks. The first bill, which includes Shaw's "The Showing-Up of Blanco Posnet," "The Land of Heart's Desire," by Yeats, and "The Bear," by Tchekov, thrilled and genuinely impressed the first week's audience, which filled to capacity the little playhouse.

Leading professional and business men and also prominent women of the city have stamped their approval on the project in unqualified fashion. The building which houses the project has been leased for a year, but it is expected that a new building will be constructed as a permanent home of the Little Theater movement.

The project was inaugurated a few weeks ago under the direction of Ernest L. Starr, head of the department of English literature in Salem College, who personally visited and studied some of the leading Little Theaters of the North.

Instead of a haphazard, temporary, amateur affair, the Little Theater backers will give to this North Carolina town a permanent place for the systematic diffusion of the best in dramatic art, as represented by one-act plays, with a punch and that teach things also, without being highbrow. Manufacturers and business men have expressed their intention to give the project any amount of substantial financial backing, recognizing the Little Theater as a distinct community asset. The casts in the various groups of plays include about forty men and women, well known throughout the State.

By the King's Command.

William Courtenay, featured player in "Under Fire," revealed a peculiar fact the other day when some one called his attention to the fact that his uniform was one star short of the required number for a captain in the English army. Mr. Courtenay then told that it is the King's order that no uniform used in a play shall be an exact copy of the original, and that the star had been left off in compliance with this rule.



EDWARD ARNOLD
NEW THEATRE--Wednesday

"HENRY VIII." ON BIG SCALE BY NOTED ENGLISH ACTOR

Sir Herbert Beerholm Tree to Celebrate Shakespeare Tercentenary by Sumptuous Production.

Sir Herbert Beerholm Tree is to revive "Henry VIII." upon a sumptuous scale at Klaw & Erlanger's New Amsterdam Theater in New York late in March with a notable company of American and English actors. The Tree Shakespearean revivals have been a feature of the London season for some years past.

Just now things of a rather more serious nature than the theater are occupying London, and the notable celebration of the tercentenary of Shakespeare's death is to be appropriately celebrated with a season of Shakespearean plays at the New Amsterdam Theater in New York, instead of at His Majesty's Theater in London.

It is interesting to turn back the pages of theatrical history to the very first performance of "Henry VIII." in this country. This took place at the Park Theater, then in its first season, in New York, May 13, 1798.

The Henry VIII. was Lewis Hallam, the Cardinal Wolsey, Giles Barrett, the Cromwell, Thomas Abthorp Cooper, the Queen Katherine, Mrs. Barrett, the Anne Boleyn, Mrs. Hallam, and the Lady Denny, Mrs. Hogg. The salaries for these principals ranged from \$14 to \$25 a week. The Park Theater stood on what is now Park Row at Nos. 21 to 25, and the public thoroughfare back of these buildings up to the present day bears the name "Theater Alley."

Laurette Taylor in New Play.

Laurette Taylor, who has not been seen in this country since her return

Black and White Fete

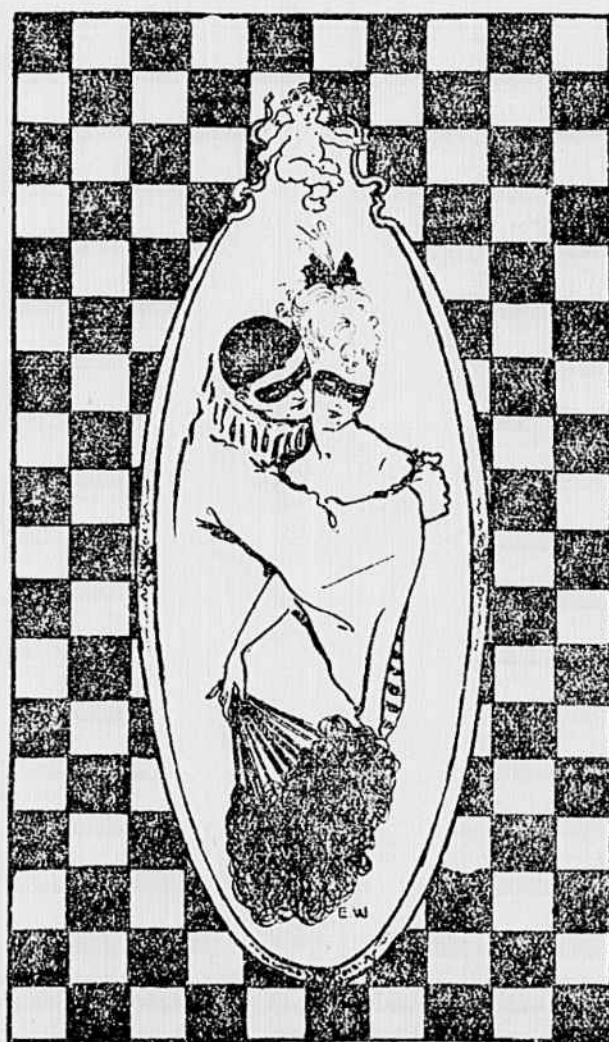
JEFFERSON AUDITORIUM

Tuesday, February 22

FASHION SHOW 3 P. M.

Admission \$1.00

Tea a La Carte



Black and White Masked Ball

and

FASHION SHOW 8:30 P. M.

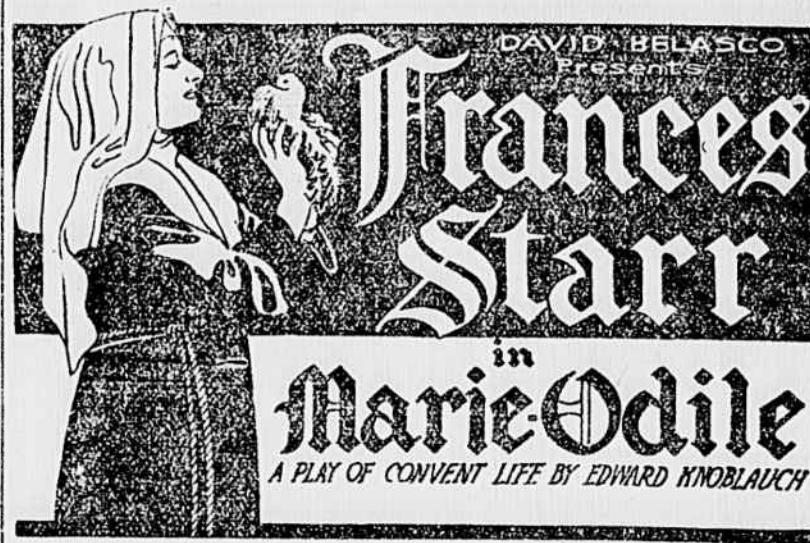
Admission \$1.50

SUPPER A LA CARTE

Dancers Must Be Masked—Prizes for Costumes

ACADEMY---Fri. and Sat.

MATINEE SATURDAY.



PRICES: Matinee, 50c to \$1.50; Night, 50c to \$2.00.

LYRIC

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MONDAY, TUESDAY and WEDNESDAY

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Howard and Fields

With Their Dining Car Minstrels.

Time: Present. Scene: On Board the Dining Car.

Georgette and Capitola

Novelty Sister Act.

Medlin, Watson & Townes

Singing and Talking Comedians

The Ambidexterous Japanese Marvel.

Tameo Kajiyama

In His Calligraphic Exhibition of Psychological Interest.

The Develde Troupe

Knockabout Pantomimists.

New Selig-Tribune

New Vitagraph Comedy.

ENTIRE CHANGE ON THURSDAY.

Last Half Week

Bobby Walthour and Co.
The Four Readings.
Capital City Trio.
Helen Page and Co.
Delisle and Dupont.
New Selig-Tribune.
New Lubin Comedy.

NO ADVANCE IN PRICES.

MATINEES (DAILY), 10c and 20c.

NIGHTS (TWO SHOWS), 10c, 20c, 30c.

10c ODEON 10c

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Tells of Temptation, Struggle and Final Happiness of a Young Immigrant Girl.

A Wonderfully Impressive Picture.

THURSDAY, FRIDAY AND SATURDAY

NANCE O'NEIL

IN

"Souls In Bondage"

The Confederate Museum
TWELFTH AND CLAY STREETS
Open 9 A. M. to 5 P. M.
Admission 25c.
Saturday free from 2 to 4.

The Valentine Museum
ELEVENTH AND CLAY STREETS
Hours 10 A. M. to 5 P. M. Admission 25c.
Free on Saturdays.